

THE LINGUOCULTURAL VALUE OF THE REALIA USED IN THE TEXT OF “KUNTUGMISH”

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This article analyzes the linguocultural nature of “realia” (culture-specific terms) found in the text of the “Kuntugmish” epic, as well as their role in expressing national identity and the people’s ancient customs and traditions. Domestic, ethnographic, onomastic, and mythological “realia” within the literary text are examined as units that reveal the worldview and mentality of the people. Furthermore, the article provides a scholarly justification for the artistic and aesthetic functions of linguistic elements which reflect the people’s way of life, beliefs, and material and spiritual culture within folklore and highlights their linguocultural value.

Keywords: epic text, realia, linguocultural analysis, linguocultural studies, ethnoculture, material culture, linguistic worldview, folklore vocabulary, national and cultural connotation.

“KUNTUG‘MISH” MATNIDA QO‘LLANGAN REALIYALARNING LINGVOMADANIY QIYMATI

Annotatsiya

Mazkur maqolada “Kuntug‘mish” dostoni matnida qo‘llangan realiyalarning lingvomadaniy tabiati, ularning milliy o‘zlikni, xalqning qadimiy urf-odat va an‘analarini ifodalashdagi o‘rni tahlil qilinadi. Badiiy matndagi maishiy, etnografik, onomastik hamda mifologik realiyalar xalqning dunyoqarashi va mentalitetini ochib beruvchi birliklar sifatida tadqiq etiladi. Shuningdek, folklorda xalq turmush tarzi, e‘tiqodi va moddiy-ma‘naviy madaniyatini aks ettiruvchi lisoniy vositalarning badiiy-estetik vazifalari hamda ularning lingvomadaniy qiymati ilmiy jihatdan asoslab beriladi.

Kalit so‘zlar: doston matni, realiyalar, lingvomadaniy tahlil, lingvomadaniyatshunoslik, etnomadaniyat, moddiy madaniyat, olamning lisoniy manzarasi, folklor leksikasi, milliy-madaniy konnotatsiya.

ЛИНГВИСТИКО-КУЛЬТУРНАЯ ЦЕННОСТЬ РЕАЛЬНОСТЕЙ, ИСПОЛЗУЕМЫХ В ТЕКСТЕ «КУНТУГМИШ»

В данной статье анализируется лингвокультурная природа реалий, используемых в тексте эпоса «Кунтугмиш», их роль в выражении национальной идентичности, древних обычаев и традиций народа. Домохозяйственные, этнографические, ономастические и мифологические реалии в литературном тексте изучаются как единицы, раскрывающие мировоззрение и менталитет народа. Также научно обосновываются художественные и эстетические функции языковых средств, отражающих образ жизни, верования, материальную и духовную культуру народа в фольклоре, а также их лингвокультурная ценность.

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Ключевые слова: эпический текст, реалии, лингвокультурный анализ, лингвокультурные исследования, этнокультура, материальная культура, языковой ландшафт мира, фольклорная лексика, национальная и культурная коннотация.

Metaphors are distinguished by the fact that they convey information about a concept indirectly rather than directly. Indirect expression serves to convey thoughts implicitly and enhance their impact. Overall, the transmission of meaning is such a complex phenomenon that both the speaker and the listener must grasp the verbal realization of the intended concept; otherwise, the use of metaphors in speech would be pointless. Metaphors hold immense significance, as they represent an interaction between similar concepts or concepts likened to one another. One concept is represented by the name of another that resembles it in appearance or intrinsic properties. Understanding metaphorical content requires communicative experience. Naturally, metaphorical units vary depending on people's lifestyles, locations, and living conditions. In this regard, metaphors can be viewed as linguocultural units. As has been noted, "the metaphor is one of the oldest and most figurative units of language, and its linguocultural study reveals the inextricable link between language and culture. In the Uzbek language, metaphors are closely tied to the people's way of life, their relationship with nature, their historical experience, and their social values" [1:62-65]. In the epic poem "Kuntugmish", metaphors were likewise shaped by these foundations, serving to heighten the narrative progression and enhance the expressiveness of imagery.

Metaphors in folk epics are an integral part of literary works. They express a people's worldview and cultural values in poetic form. Metaphors render the imagery of epic events and heroes more striking. From a linguocultural perspective, they demonstrate the inextricable link between language and culture. Each metaphor embodies a national mentality and historical experience; thus, studying them aids in a better understanding of folk culture. "There are several ways of conveying meaning, but metaphors carry significant weight in terms of how they manifest in our language. They are effectively used to convey images of a person's mental state, their inner and outer worlds, and the relationship between nature and humanity"[2:161]. The connection between metaphors and linguocultural studies stems from the fact that they manifest in unique and distinctive ways across different peoples and cultures. Metaphors are not merely linguistic tools but also cultural codes that reflect the worldview, value system, and historical experience of a specific people. The role of personal experience in communication depends directly on an individual's social engagement, the national mentality characteristic of their people, and the depth of their assimilation of that national culture. This demonstrates that every individual perceives and interprets metaphors through the prism of their own cultural experience. In this context, it is appropriate to cite the following observations by linguist N.Makhmudov: "Every people has its own way of seeing, its own discipline of perception, and, indeed, its own principle of thought. That is why simple concepts — such as national mindset and national sentiment — have, over millennia, gained the power to deeply resonate with and encompass the human soul"[3:10]. The reflection of national mentality in language is a phenomenon that requires no proof.

In the epic poem "Kuntugmish" a significant portion consists of metaphors rooted in the national mentality, the spiritual world of our people, their way of life, and the experience gained through social activity. The following metaphor serves to emphasize the nature of Kuntugmish's attitude toward his young men:

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*“Qatorda yuk tortgan norcha lo‘klarim,
Dushmanga ketmagay or-u keklarim,
Sirdoshlarim, vallomatim, beklarim,
Do‘stlar-ay, ko‘ngil bir yor istaydir”. (The epic poem “Kuntugmish”).*

In the example cited, the phrase “norcha lok” carries a metaphorical undertone. In the Uzbek language, the lexeme “lok” denotes a pack-bearing camel — specifically, a large, single-humped camel characterized by a small head and a long neck, often serving as a lead animal [4:62]. This zoomorphic metaphor is introduced into the “Kuntugmish” text to extol the young men and magnify their virtues; through it, Kuntugmish portrays them as loyal, strong, and responsible leaders. The image of the “norcha lok” evokes qualities — such as the ability to bear heavy loads with ease, forge a path, and endure trials — that are then associated with the young men’s martial prowess. Within the epic, the metaphor does not imply that the youths are literally carrying physical burdens, but rather that they assist in overcoming life’s hardships. From a linguocultural perspective, such zoomorphic metaphors illustrate the Uzbek people’s deep-rooted connection to their pastoral and nomadic heritage. They reflect a tradition — common in folk epics of characterizing human traits through imagery drawn from the natural and animal worlds. This demonstrates that the metaphor functions not merely as an artistic device but as a vital component of the national mentality. Consequently, analyzing such metaphors in “Kuntugmish” is of great significance for studies grounded in shared language and culture. The zoomorphic metaphor analyzed above not only illuminates the character of an individual hero but also reveals layers of the collective consciousness linked to pastoral culture. The description of young men as “norcha lok” in “Kuntugmish” highlights their leadership qualities and sense of responsibility toward the community, symbolically embodying the traditional values of the Uzbek people loyalty, strength, and leadership. Overall, “norcha lok” appears in the epic as a unified metaphorical concept.

Metaphorical elements also feature in the relationship between father and son. The epic states that Kuntugmish is the only son of the Nogai king. For this reason, Avliyai Karakhan protects Kuntugmish, unwilling to cause him harm. When Kuntugmish sees a vision of Kholbeki in a chest pulled from the water and suffers the pangs of love, Avliyai Karakhan addresses him as follows:

*“Falak peshtoqidan uchgan yulduzim,
Ulug‘ daryolardan chiqqan qunduzim,
Har so‘zingdan tnanagi jon aylansin,
Ne tilovman tilab olgan yolg‘izim” (The epic poem “Kuntugmish”).*

In this text, the phrases “my star” and “my beaver” are used metaphorically to highlight the father-child relationship. Through these metaphors, the father likens his child to celestial bodies and unique natural phenomena, elevating the child’s place in his life to a unique and sacred level. Linguistically, the phrase “my star” reflects ancient Turkic beliefs associated with the heavens and the stars, as stars are prized as symbols of guidance, hope, and destiny. The fact that the father calls his child “my star” indicates that he views the child as a force that illuminates, guides, and protects his life, underscoring the sacred nature of the father-child bond in Uzbek folklore. The metaphor “my beaver” conveys the child’s purity, value, and rarity through the symbol of a unique animal associated with rivers and water elements representing nature’s wealth in Turkic culture. In modern Uzbek, the word “kunduz” denotes “a valuable fur-bearing mammal of the mustelid family; any thick-furred pelt worn as a collar or trim”[5:281]. Through these linguistic and cultural elements, paternal love manifests not merely as a personal emotion

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but as a blend of respect for national heritage and the natural world. Such metaphorical expressions enhance the imagery of the epic text and evoke a profound emotional response in the listener. Overall, these metaphors frame the father-son relationship in Uzbek literature and culture within the context of divine and natural values, transforming it into a symbol of generational continuity. Portraying the father-child relationship through astromorphic and zoomorphic metaphors has heightened the narrative's impact. The word "kunduz" has also facilitated the creation of metaphorical meaning, conveying a sense of great value. Metaphors created using the words "star" and "beast" also arose from poetic demand, as these lexemes rhyme with each other.

Phytomorphic metaphors play a significant role in the shaping of epic texts. Typically, such metaphors are instrumental in the portrayal of female characters; however, their use to describe the young men who serve as the epics' protagonists is also considered standard practice. For instance, a phytomorphic metaphor appears in the gatekeeper's address to Kuntugmish:

*"Toza gulsan, oftob tegib so 'Imagin,
Mavj urib daryoday toshib to 'Imagin,
Otdan tushgin, aslo aytma otini,
Armon bilan, jonim do 'stim, o 'Imagin"* (The epic poem "Kuntugmish").

In the cited passage, the metaphor "pure flower" is applied to Kuntugmish, signifying not merely tenderness and beauty, but purity of heart, faith, and courage. Although the gatekeeper and Kuntugmish meet for the first time in the epic, the light radiating from Kuntugmish evokes positive feelings in the gatekeeper. The reader has no doubt about the gatekeeper's sincerity when he addresses Kuntugmish as a "pure flower". Given the conventions of the genre, using the term "pure flower" to describe a young man is standard practice. In Turkic folklore, the flower often symbolizes tenderness and beauty, as well as inner purity and divine light; here, it serves to reveal Kuntugmish's physical and spiritual perfection. This metaphorical address by the gatekeeper conveys his initial impression, as well as the genuine respect and admiration inspired by Kuntugmish's actions. Linguistically, the expression "pure flower" is a traditional way of describing young heroes in Uzbek oral folklore, linking them to the purest elements of nature to accentuate their qualities. Such phytomorphic metaphors serve to reveal a character's inner world within the epic and foster a positive emotional response in the listener or reader. The "pure flower" metaphor demonstrates an effective and conventional use of phytomorphic imagery to portray the young man's character in keeping with genre norms, while enriching the epic's artistic and comparative depth.

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